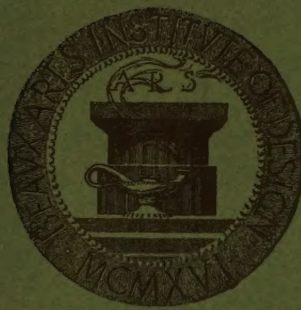


THE BULLETIN OF THE BEAUX ARTS INSTITUTE  
OF DESIGN



*SCHOOL YEAR*

1937

1938



# BEAUX ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

304 EAST 44TH STREET, NEW YORK, N. Y.

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The Critiques in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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## DECORATION FOR A LOBBY OF AN OPEN-AIR MUSIC CENTRE

### MURAL PROGRAM IV

JUDGMENT OF APRIL 18, 1938

In a Music Centre at an Exposition, the stadium has in its centre a circular stage and auditorium for concerts, extravaganza and tableaux. Surrounding this auditorium are galleries, art shows, promenades, refreshment pavilions, etc., and at one point a lobby marking the main entrance to the stadium, as indicated on the accompanying plan.

The north wall of this lobby is of glass and is 88 feet long, so that the rear wall which is 64 feet long and 32 feet back, is clearly visible through the glass. The decoration of this rear wall and ceiling is the subject of this program.

Attention is especially directed to the construction of this rear wall which is vertical for a distance of 8 feet from the floor and then begins to curve to the north wall so that the wall and ceiling become one form, as shown in the section. The wall will receive its natural light through the glass and the source of artificial lighting is directly over the glass wall. Thus the decoration on the wall and ceiling will be lighted at all times from the same position and will be visible both from inside and outside.

There is no restriction as to the media to be used for the decoration of this form.

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#### JURY OF AWARD

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FRANCIS S. BRADFORD, JR.  
ALOIS FABRY, JR.

RICO LeBRUN

J. MORTIMER LICHTENAUER

### CRITIQUE

RICO LeBRUN

The sources for the designs in this competition were quite obvious. It would have been more gratifying to find some designs expressive entirely of the personal inventiveness of the competitor. However, it was appreciated that this problem would have taxed even the ingenuity of a professional painter.

I understand and advocate the necessity of severe trials for the training of the young muralist, because this art like any other deals with definite problems. The masters of the past and those of the present who have dealt with these problems in their work have come to establish laws of fundamental importance.

These laws are concerned with architectural harmony, the adequate designing of spaces within the given space and the selection of plastic and monumental units fitted into that space; the orchestration of color in the sense of depth and surface pattern; and the understanding of drawing in the sense of solids opposed to each other and of adequate development of details within each form. These problems are arduous enough for the full-fledged mural painter to cope with, therefore it is unfair to expect masterly solutions from students. But on the other hand, it is logical to expect and require students to study the design of the murals of masters and to glean an understanding of the principles from them and then to present an application of these funda-

mentals, as upon this rests the true ability of mural designing. This is really a taxing task because by gleaning we do not mean adaptation of mannerisms, but understanding of principles to show how far a real intelligent study of these masters can be applied. (It may be pointed out that the most intelligent users of Giotto's principles have so far been Cezanne and the cubists rather than Puves de Chavannes mood). It is unfortunate that the greatest examples of mural art are not easily available in the original, nevertheless familiarity with them through reproductions is of almost equal value to the student, at least for a beginning. A study of these reproductions in the galleries, libraries and books would greatly benefit him even though the effort and time required are considerable. It is common phenomenon among young students when in search of moral and material support, to turn not to the more difficult though sounder sources of mural art, but rather to illustrative and decorative examples popularized through commercial uses and verging on the 1910 style of streamlined art that many still term wall painting.

The introduction of the new currents in art has cost their initiators great effort. The most alive modern masters are attached to the past and because of their understanding of it, have a healthy independence of vision. The works submitted in this competition reflect



only too openly the weekly magazines or the movie palaces where the most diluted and thoroughly spiritless forms of decorative art are to be found. More effort towards the basic and greater principles seems necessary. My plea is simply one for a better selection of source material, which though requiring more effort on the part of the student is more beneficial.

On the whole great care and willingness was evident in almost all the designs, as well as innate intelligence and capacity for execution. These qualities with more real work will bring about more satisfactory results.

The sketch submitted by L. A. McMillen of Yale University received the approval of the jury because of its good initial division of the space to be designed and the subdivision of the secondary spaces, considering the frame through which the mural would be seen. It was criticized for peppering the sheet with small elements of no special merit. The staccato of music was well expressed, but the subsequent movements were poor. If he had kept the original divisions by a bold handling of color and maintained its feeling of bigness, it would not have resulted in the confusion and formlessness created by the minute thoughts. The execution of the center figure at full scale was seriously questioned by the jury.

The design of F. R. Newell, Yale University, gained its award not for the initial idea which is poor, but for

the handling and use of color. It simulates an all-over wallpaper and is satisfying because it meets the divisions very well and its choice of color is quite fortunate. It is, moreover, the most successful statement of the problem, but it is also the easiest solution for it. Its execution at full scale, however, is to be seriously doubted, particularly as to the ability of the designer to carry out the figures indicated.

For the serious student it would be very desirable to submit a fragment of some portion of the design to show what would happen at full scale and to demonstrate his ability to execute it.

Particular mention should be made of the small pencil sketch submitted by E. W. Gilkey of Cornell University as it pleased the jury very much. The large detail of this sketch lost entirely the merit of this small sketch. It was remarked that had the sketch been presented in strong and bold colors instead of sailing as it does on the borderline of book illustration, it, no doubt, would have received a high award. It was recommended that this student study color for effective use in decoration and mural painting.

The awards were distributed as follows:

2 Second Mention	27 No Award
9 Mention	
Total Submitted 38	

## A THEATRE AUDITORIUM

### CLASS A PROJET IV—THE ILLUMINATING ENGINEERING SOCIETY PRIZE

JUDGMENT OF APRIL 19, 1938

The following prizes will be awarded: First Prize, \$300.00; Second Prize \$200.00; Third Prize, \$100.00; five prizes of \$50.00 each. An additional amount is available in the form of scholarships covering registration fees for ten students for the school year 1938-1939.

This prize will be awarded yearly to and including the school year 1940-1941.

A benefactor has given a large sum of money to a wealthy residential community lying on the outskirts of a city. He is of the opinion that local enthusiasm for music and the drama warrants bringing such interests into the community so that the residents will not have to journey several miles to the downtown section of the city. He has stipulated that his money be spent for a building to accommodate chamber music, symphony concerts, and theatricals with occasional educational movies and lectures.

The subject of this program is the design of the inte-

rior of this auditorium, which will have a single balcony. It may be given any desired shape providing it contains a total seating capacity for approximately 1500 persons (6½ sq. ft. per person should be allowed which will take care of aisles, cross overs, etc.). An ample foyer located either partly or entirely under the balcony contains stairs leading to the balcony and basement. There will be corridors along both sides of the auditorium with entrance and exit doors supplementing those leading from the foyer. A projection booth is at the rear of the balcony.

It is not intended that the stage and its mechanics become an essential part of this program, but the dimensions of the stage and proscenium will affect the design of the auditorium and should be observed carefully. Inasmuch as the stage must be large enough to accommodate a symphony orchestra, it should be from 42 to 48 feet wide and approximately 30 feet deep. The proscenium should be between 24 feet and 36 feet high.



For dramatic productions provisions should be made to reduce the proscenium opening to approximately 26 to 34 feet in width and from 15 to 18 feet in height. The usual loft for curtain, drops and scenery would be provided over the stage. A background and ceiling will be provided during concerts to direct the sound towards the auditorium.

It should be assumed that the auditorium will be entirely artificially illuminated and fully air-conditioned. Since it is to be used for theatrical productions and for concerts, attention must be given to sight lines as well as to its acoustical properties. Particular study should be given to the lighting, giving special consideration to the numerous changes in lighting required by the various functions for which the space is to be used. As far as possible the lighting should be an integral part of the architectural treatment.

*Notes regarding auditorium design:*

Sight lines should be within an angle of 45 degrees, 22½ degrees on each side of the longitudinal axis of

the auditorium. The stage level should never be over 36" above the floor at the front of the auditorium (30" is best).

An orchestra pit, if used, is generally the width of the proscenium, 6 feet to 8 feet wide at the center, and the floor is from 4 feet to 6 feet below the level of the stage, and may be raised to stage level for concerts or filled with seats at the auditorium level when required. The center of the curve of the rows of seats is generally 35 feet to 50 feet behind the set curtain of the stage. There should be no more than six seats from the center of a bank of seats to an aisle.

It is often desirable to provide two systems of lighting; one to illuminate the seating area and the aisles, the other for decorative lighting and color effects in the auditorium.

Provision should be made for special lighting effects from the auditorium to the stage for the purpose of either theatrical effects or for spotlighting of conductor or lecturer.

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**JURY OF AWARD**

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LOUIS ABRAMSON  
LEWIS G. ADAMS  
J. ROY CARROLL, JR.  
J. ANDRE FOUILHOX  
IRVING DROUGHT HARRIS

FREDERIC C. HIRONS  
ROBERT S. HUTCHINS  
A. MUSGRAVE HYDE  
ELY JACQUES KAHN  
JEAN LABATUT  
THEODORE R. NELSON

CHARLES L. NUTT  
GEORGE N. PAULY  
IRVIN L. SCOTT  
SETH TALCOTT  
OTTO TEEGEN  
LEONARD B. WAMNES

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**JURY OF ENGINEERS**

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D. W. ATWATER  
J. T. BAILEY  
J. W. BARKER  
C. M. CUTLER

C. W. FLOOD, JR.  
L. H. GRAVES  
W. I. KNAPP  
W. F. LITTLE

H. H. MAGDSICK  
R. A. MILLER  
A. L. POWELL  
G. J. REDMOND

*School Representative:* E. L. Whitaker, Pennsylvania State College

**CRITIQUE**

A summary of the 119 entries for the Society's 1938 Prize Award reveals that the Radio City Music Hall, New York City, has had a very strong influence on the designs; to the extent that cove lighting predominates throughout. However, skillful treatment of wall and ceiling coves in conjunction with downlights and special lighting effects indicate that the contestants have, in general, a sound working knowledge of lighting equipment suitable for this type of interior.

The Beaux-Arts Committee offered a problem, allowing considerable latitude in design but cleverly presented the requirements so as to insure a fair degree of uniformity in the entries.

It was evident, in those instances where the contestant failed to carry either of the architectural or lighting design to a satisfactory point, that he had spent too

much time on the architectural treatment and rendering and had neglected the lighting details, thus indicating that the lighting had not been incorporated in the original conception.

A limited number of contestants attempted to give illumination calculations and specify lamps, which was not required. Although the lighting equipment detailed conformed to manufacturers stock items, the lamps recommended were of every description, either unheard of or unsuited as to service.

Your Committee believes that an average number were rejected from further consideration (as compared with previous years) because of unworkable lighting plans. There were a number of designs which were possible but extremely impractical from an efficiency or maintenance standpoint. A few of these entries could very

*J. W. BARKER*



easily have been changed to use an acceptable method of lighting, which leads us to believe that the contestants lacked proper guidance and advice on the subject of illumination. This is further substantiated by the fact that a large majority of the prizes were awarded to one school.

Throughout the competition, there was no evidence of ideas which would forecast future trends of lighting for auditoriums, if we may consider cove lighting as present practice. One possible exception was the use of light from mercury vapor lamps in connection with fluorescent wall and ceiling material. Such innovations as color organs and shadow machines received some consideration.

From an architectural viewpoint, a possible future trend was represented in several unsymmetrical floor plans which very successfully satisfied the requirements of the problem.

The lighting system employed by the contestants who entered this year's competition, may be classified as shown in this table. A combination of several of these systems was used in practically all designs.

#### *Coves*

Wall .....	95
Ceiling .....	67
Cornice .....	17
Proscenium .....	20

<i>Coffers</i> .....	20
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#### *Downlights*

Pinhole .....	25
Louvered .....	13

<i>Large Domes</i> .....	7
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#### *Luminous Panels*

Wall .....	11
Ceiling .....	10
Pilasters .....	2

<i>Floodlighting</i> .....	4
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#### *Suspended Fixtures*

Central chandeliers .....	2
Small luminaires .....	2

<i>Shadow Machines</i> .....	6
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<i>Color Organ</i> .....	2
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<i>Wall brackets</i> .....	2
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#### *Fluorescent Material and*

<i>Ultraviolet Radiation</i> .....	1
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The variety of lighting schemes applied throughout to a frequently recurring vertical architectural motive is to be commended. In the three First Medal awards,

the side wall designs are all definitely composed of vertical panels; yet, in one, the panels receive the light directly from a cove, in the other, a moving light pattern is directly projected from behind upon a screen, and in the third, the translucent fabric panels receive light indirectly from a continuous parabolic reflector. In the subordinate lighting details there are also interesting variations.

Not many schemes of a horizontal pattern were attempted. It would have been of interest to have seen more of this kind brought to a successful solution. The advantage in the use of this motive may be regarded as carrying the eye without effort and easily to the center of interest, the proscenium—rather than in the staccato rhythm effected by the vertical motive. The solution presented by S. E. Sanner (the first Second Medal award) is an illustration of this point, though some other design may have been more conventional in treatment than is this rather naturalistic mural.

However, the submitted designs were of a high degree of excellence. The presentations were exceptionally sophisticated and well executed.

#### *First Prize—First Medal*

Two of the First Medal awards both used Japanese-Chinese motives in their designs. They, therefore, offer an interesting comparison in their respective lighting solutions. The design by H. S. Pawlan is notable for its direct simplicity and effectiveness—in architectural treatment, lighting, and in color arrangement. The color scheme is simply made up of a light grey and well chosen harmonious wine color.

No special tricks or equipment is used in the lighting scheme. All the lighting is done by an ingenious application of cove lighting. The cove troughs are placed so as to bring out fully the interesting design on the side walls. The design itself is in the spirit of a Japanese landscape print, and is "atmospherically" illuminated so as to give that gradation of tone which is so characteristic of the Japanese landscape print. The unbroken vertical sweep of the panels give an inspiring and impressive scale to the room. Each line of coves runs continuously over side walls and ceilings from floor to floor; they are well spaced so that a soft and even distribution of light is achieved throughout the auditorium. The proscenium arch lighting recalls the rhythm of the side wall pattern. An excellent combination of practical and aesthetic effects are thus obtained by simplicity and economy of means.

The long trough of lights in the side coves are easily serviced by having the lamp mounting run on a track. Lamp replacements thus are easily made entirely outside of the auditorium chamber—a point which is not too



often well-considered in planning lighting layouts involving very high ceilings.

#### *Second Prize—First Medal*

This projet by B. H. Bradley of the University of Illinois, though not having the directness and unbroken simplicity of the first award, is sensitively designed. An outstanding feature of this presentation is the extremely clever rendering of the lighting effects—and is well worth an artist's study. The lighting around the proscenium arch is particularly well indicated. The color scheme is an harmonious combination of soft grey and a subdued, though rich, plum color.

The main sources of lighting are in the coves in the ceiling and in the auxiliary coves in the troughs at the top of the wings. The kaleidoscopic projector behind the side wings along the two walls affords a sort of "between the acts" diversion. The patrons may be entertained here with various interesting combinations of shadow and light projections. This, together with changing hues of color projected through a revolving color wheel, presents any possible number of dramatically combined effects in color and light.

The whole scheme of the projet is somewhat unusual and compelling, and for the variety of effects that may be achieved, quite simple in execution.

The seats at the base of these wings is a clever innovation—though they might perhaps be criticized as to orientation. A preferable arrangement possibly would be to have them facing in such a direction so that the "shadowgraphs" could be viewed by the "loungers."

#### *First Medal*

This design by G. W. Gray, University of Illinois, offers an interesting comparison to the First Prize drawings in that it has the same decorative motive, but it is executed in an entirely different manner. Here the landscape is treated as though painted on a translucent Chinese screen. These screens are lighted indirectly by a parabolic reflector. Lamps, closely spaced behind a shield to prevent a bright streak, are placed at the focal point. Although the artistic design in these panels is very similar to that in the panels of the First Prize drawings, the manner of lighting each is very different. Yet, both lighting schemes work in well with the spirit and character of the designs.

For general illumination G. W. Gray uses ceiling panel downlights, and carries a simple cornice cove around the four walls of the room. Colored lamps of blue and red are used in this cove to fit in with the general color scheme. The color scheme itself is traditionally Chinese. The predominating colors are a light rose, a delicate green, and a purplish black. Ac-

cents of lacquered red and gold add interest. The entire ceiling is covered with gold leaf.

#### *Second Medals*

The design by S. E. Sanner of the University of Illinois has striking and imaginative murals on each side wall which give an impressive breadth of scale to the room. It may be questionable whether the cove lighting indicated for these areas is sufficient to give the illumination shown as rendered.

This projet is one of the few in the entire competition which uses a pendant central fixture, and is the only one among those awarded. The lamps in this fixture are grouped in separate circuits on dimmer controls so as to have a variety of lighting effects from this source alone.

Another interesting effect is that obtained by shadow projections upon the ceiling of the central coffer. The location of this feature may be questioned because of the necessity of viewing it upwards. A better solution of this problem was offered by the Second Prize scheme where the shadows were projected through the side wings, thus placing the viewing angle at a more comfortable degree.

J. H. Finch of Princeton University uses no cove lighting whatever in the main part of the auditorium, but obtains general illumination by pinhole lights over the main floor area—and by louvered reflectors over the balcony area. Theatrical effects are achieved by shadowgraphs emanating from behind decorative wall brackets.

V. A. Girone of Orange, N. J., by contrast with the preceding projet, uses cove lighting almost exclusively throughout the auditorium. His design is severely simple, yet pleasing.

R. A. Strauch of the University of Illinois presented an interesting solution in the use of natural light by providing a hemispherical glass ceiling in the Foyer. This would light the auditorium in the daytime, if so desired, by raising the drop at the rear of the auditorium. Artificial lighting is provided by cove lighting over the side aisles, and cove lighting in combination with louvres in the ceiling and over the cross aisles.

J. J. Swigart of Princeton University uses wall brackets together with pinhole downlights and square light panels in a simple and direct lighting scheme.

Summarizing, the Prize Award Committee was agreed that the architectural students appreciated the importance of coordinating the lighting system with the architecture of the interior to present a pleasing appearance and in the creation of the proper atmospheres as required by the problem. The Committee appre-



ciates the fact that these students cannot spend enough time on the subject of illumination to become perfectly acquainted with present practice and it does wish to commend each contestant, whether or not he was awarded a prize, on his initiative in delving into this particular phase of illumination, the details and exam-

### CRITIQUE

The problem generally speaking, was one that in the first place called for a well studied room from an architectural point of view, and the study of a system of lighting so as to enhance the beauty of the room and the architecture. Some of the projets gave the impression that the two important elements had not been studied both at the same time.

The design awarded the first place by the jury that of H. S. Pawlan, University of Illinois, was a projet that was well presented and consistent throughout. The lighting of the room was designed and placed so that it would not shine in the eyes of the audience, at any time. Its treatment of opening the back of the balcony through the foyer was a splendid piece of architecture and was worked out most satisfactorily. It was the consensus of both the engineers and the architect members of the jury that this design was most meritorious of all those submitted.

The design of B. H. Bradley, University of Illinois, was well presented and would have made a room that would have been beautiful as well as pleasant. The jury questioned as to whether it would not have been better if the lounging nooks on either side of the hall, had been made shallower. In perspective this might have looked a little overdone. The treatment of the proscenium end of the auditorium was extremely well handled and well rendered and in nice harmonious color suggestion.

The design of G. W. Gray, University of Illinois, was a well studied treatment and showed a great deal of artistic interpretation for a room of this kind. The pink that was used on the square columns was a little bit insipid in color as far as the rendering was concerned. The twelve lights in the ceiling were not felt to be as satisfactory a solution as the scheme of lighting designed by the first prize. The sheet was extremely well presented and the lettering in the descriptive information was very well done. The architectural jury were not quite reconciled to the slope of the ceiling in the longitudinal section, as they questioned whether this would look particularly attractive in the executed room.

The above three projets were awarded first medals as there was no doubt in the jury's mind that they were more meritorious than the other designs.

ples of which are not as accessible and common as those to be found in other phases of lighting.

This year again the Society is pleased to make its awards to the winners for their efforts which reflect considerable thought and work in the lighting design as well as the architectural treatment.

### FREDERIC C. HIRONS

The design of V. A. Girone, Orange, N. J., showed a solution that was well studied and consistent throughout, but the jury felt that it was a little bit cold and austere in the effect as a whole. It showed a great deal of research in the technical study of lighting and was all-in-all a most creditable piece of work.

The design of S. E. Sanner, University of Illinois, showed a great deal of imagination but the jury felt that this projet had sacrificed study of architecture for a study for a mural painting on the side of the hall. It was felt there was a lack of relationship between the elevation shown in the transverse section, showing the proscenium arch, and the mural treatment on either side of the hall. Some of the jury were of the opinion that the ceiling light in the center would have been pretty overpowering for the rest of the room, and would have been out of scale.

The design of J. H. Finch, Princeton University, was a careful, well-studied conception of the problem, but he had not carried it as far as he might have the design pattern that he shows on the side elevations. This could have been studied so as to bring the design up into the ceiling which would have given a room of great beauty had it been carried further. This was a problem in which the decoration of the room was considered as done entirely by lighting. After all, it was a very unique conception of the illuminating prize competition.

The problem of R. S. Strauch, University of Illinois, was big in its conception and ably presented. The jury felt, however, that his treatment of the lobby had been forced at the sacrifice of the auditorium proper and they questioned his handling of his treatment of the lobby.

The projet of J. J. Swigart of Princeton University, was a careful, well-studied projet, but it is questionable if the ceiling would have looked well if executed. The triangular space in the middle of the ceiling with pin-hole lighting might have been rather unsightly. The lighting fixtures sticking out from the sides of the auditorium seemed to be rather applied and would have been better had they been treated in a less obtrusive manner in color. Generally, the problem was well thought out and well presented.



For future competitions of this nature, it might be well for competitors to bear in mind the necessity of studying the architecture thoroughly and then taking this potentially well designed architectural solution and consider it in terms of design in lighting, as that is the purpose and intent of this competition. It is more important to give a careful study of the general scheme of lighting than for the students to be absolutely familiar with the technical details, etc., on which almost every

architect would call in an expert for advice. It is for him to determine the artistic approach to the architectural design and its lighting and it is for the engineer, technically, to aid him in how it will be done.

The awards were distributed as follows:

3 First Medal	45 Half Mention
5 Second Medal	36 No Award
23 Mention	7 Hors Concours
Total Submitted 119	

## A PATIO PAVEMENT

### CLASS B ESQUISSE-ESQUISSE IV

JUDGMENT OF APRIL 19, 1938

In a residence under a southern climate is a patio 40 feet by 40 feet. The patio is surrounded by a living room on the south and by a portico on the three other sides.

The treatment of the patio floor is the subject of the program. Stones of two different colors are the materials at the disposal of the architect.

The drainage must be designed to take care of tor-

rential rains. The drainage outlet must be combined with the drainage outlet of a small fountain located in this patio. This fountain should present the maximum of water effects while using the minimum amount of water.

A small portion of the stone area in the patio may be excluded to permit tropical planting.

#### JURY OF AWARD

J. ROY CARROLL, JR.  
ROBERT S. HUTCHINS

CHARLES L. NUTT

OTTO TEEGEN

### CRITIQUE

J. ROY CARROLL, JR.

The jury selected the two outstanding drawings and awarded them "Mention." To enumerate the qualities of the sketch submitted by W. F. Shellman, Jr., of the University of Virginia, would be to list the cardinal points, in order, on which criticism of all the drawings was based.

Mr. Shellman's drawing indicated a simple direct means of collecting and disposing of the "torrential rain" water, the diagonal gutters forming the basis for the paving pattern, and the central motif acting both as drain, pool and fountain. The two colors of stone were simply shown and in good scale. The planting areas in the corner were well composed, and the portico itself continued in the same appropriate scale. Beside

all this, the drawing itself was most able, very knowing in its presentation and excellent in its point of view.

The sketch by E. G. Fellingner of Catholic University of America, also a Mention drawing, was beautifully done. His scheme had the court several steps below the portico floor, which would further serve to accommodate very heavy rainfall. Some of the flooring in this problem, the jury felt, suggested tile rather than stone.

Other sketches submitted lacked one or more of the many qualities found in the drawings placed first.

The awards were distributed as follows:

2 Mention	96 No Award
6 Half Mention	

Total Submitted 104

## AN OUTSIDE POOL

### CLASS C PROJET V

JUDGMENT OF MAY 3, 1938

A small country club has decided to add a swimming pool and its services for the use of its members. It will be treated as an entirely separate unit, located a short distance from the main clubhouse, and approached

directly from the main road, with its own parking area.

The site is at the far edge of a lawn which slopes gently down, southward, from the main road, for a distance of approximately 100 yards, where it begins to



drop sharply off, overlooking a fine view. Ample ground is available at this point for the project.

The *Pool* is to be 75 feet by 165 feet and shall be standard in dimensions for swimming races and diving competitions. The height of the diving platform shall be ten feet from the water line for the high board. There shall be a slide or slides. Ample circulation shall be provided around the whole pool—and room for lounging and acquiring summer tan. Shade areas shall be provided for those preferring coolness, or escape from burn. The pool will be used at night.

*Machine Room.* Pumps, filters, and sterilization machinery for the treatment of the water will occupy a machine room approximately 15 by 30 feet in plan. This room need have no natural lighting.

The *Dressing Rooms* shall be about fifty in number, twenty-five for men and boys, and twenty-five for women. The dressing rooms need not open directly on the pool, but may be arranged on small courts with privacy for each group, which should have separate entrances from the pool. Adequate shower and toilet facilities shall be provided for, in each group.

*Control.* There shall be one control where members will sign in for themselves or guests. There towels will be given out, valuables checked, accessories sold, etc.

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#### JURY OF AWARD

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PHILIP GOLDEN BARTLETT  
 NEWTON P. BEVIN  
 A. F. BRINCKERHOFF  
 GEORGE DAUB  
 EDWIN H. DENBY

Members' bathing suits will be dried and put in lockers. Two small lockers (one in the men's group and one in the women's) shall be provided for each family, where their swimming suits, toilet articles, and bathing accessories may be kept. There shall be a telephone booth in each group.

*Refreshments.* A counter or stand shall be provided for the dispensing of soft drinks, ice cream, sandwiches, and the like. This service shall have its own attendants. This shall open on the spectators area only, as it is very unwise, for sanitary reasons to have any eating in the pool area proper.

*Spectators.* A sheltered area of about 1500 square feet shall be provided, overlooking the activities of the pool, without invading the privacy of the dressing rooms. Temporary bleachers will be set up on occasion.

*General.* It is hoped that full advantage of the irregular terrain will be taken, to give interest to the three dimensional form of the group. The site should prove an asset in the economy of the "cut and fill" required. It is hoped that the pool and its services will be attractive, gay, and interesting, without being bizarre or expensive. It should be convenient and easy to operate and maintain.

HAROLD V. GOUBERT  
 WILLIAM R. HUNTINGTON  
 SAMUEL R. MOORE  
 THEODORE R. NELSON  
 ROBERT FITCH SMITH  
 JAMES STEWARDSON

KENNETH K. STOWELL  
 HAROLD TATTON  
 OTTO TEEGEN  
 THOMAS B. TEMPLE  
 LOUIS A. WALSH  
 LEONARD B. WAMNES

NEWTON P. BEVIN

#### CRITIQUE

The high awards for this problem though few for the large number of drawings submitted, were varied, interesting, the product of considerable study and practical reasoning, especially for the limited time involved. Beauty or pleasure in the problem with its attractive setting was little felt or expressed, however, but then, we all feel the emphasis on the "practical" these days and we forget sometimes that it is not the whole answer to our problems.

To place such a pool on gently sloping land having a view beyond requires a careful balance between raising the low end on dull concrete foundations and burying the dependencies in the slope on the other. The winning problems struck this balance and while the landscape treatment was not properly studied perhaps, possibilities certainly were felt by the designer in his consideration of the site, and showed, though meagerly expressed.

Most of the solutions were too commodious. Many were too commercial or "public" in character for a small country club.

R. E. Myers of the University of Illinois met the problem fairly by sending bathers down halfway and spectators up halfway to their respective departments, thereby dropping the pool somewhat into the bank, considered well the parking area and access to club house and designed his architectural elements with simple good taste. The severity of his solution was eased by the clever shaping of his large areas and the softening of long hard lines. The pleasant arrangement would be a welcomed adjunct to any club house.

D. M. Checkley of the University of Illinois showed little regard for the sloping site but presented a very interesting practical plan, studied in its irregularity of forms. The elevation is hard and like Mr. Myers' prob-



lem, undernourished by landscape treatment but capable of good development.

M. A. Sornik also of the University of Illinois chose the open sun bathing court arrangement and worked it out very skillfully and pleasantly.

H. H. VanBuren of the Georgia School of Techlonogy

had a particularly well studied elevation, agreeably proportioned.

The awards were distributed as follows:

3	First Mention Placed	54	Half Mention
4	First Mention	48	No Award
18	Mention		
Total Submitted 127			

## A SPANISH REREDOS

### ARCHAEOLOGY PROJET V

JUDGMENT OF MAY 3, 1938

During the great surge of Jesuitical expansion in Spain, which coincided with the famous Spanish Conquests in the Americas, church design in Spain itself was reaching a point of ornamental saturation which leaves the sightseer bewildered with confusion. The designers considered that no restraints should be put in the way of lavishing a church with ornament.

It is fortunate on the other hand that Spanish missionaries abroad had very poor means with which to follow their superiors at home, for they concentrated their attention in ornamenting their church on the en-

trance facade of the exterior and on the high altar and its reredos of the interior. Gilded carving with statuary, niches, and polychromy, sometimes showing a naive crudity due to native craftsmen, into which crept native design influences, were concentrated in the focal point of the apse. Almost the only other ornament was the polychromatic roof trussing overhead.

Such a reredos with the altar in a Spanish Colonial Church, shall be the subject of this program, not to exceed 60 feet in height.

#### JURY OF AWARD

HARRIET ACH  
HAROLD V. GOUBERT

SAMUEL R. MOORE  
HAROLD RAMBUSCH

HAROLD TATTON  
OTTO TEEGEN

## AN AUDITION ROOM

### ELEMENTARY INTERIOR DESIGN V

JUDGMENT OF MAY 3, 1938

The broadcasting companies require facilities for trying out talent of all kinds. This tryout is called an audition. Since a radio audition must be considered in terms of reception, the facilities required in the average broadcasting studio will properly find place in an audition room. This competition will, therefore, embrace the needs of what may be called an audition studio. That the room have a decorative quality is extremely desirable. The exact character is to be determined by the competitor.

Size: 20' x 30' x 14' high.

Lighting: Concealed or recessed.

#### JURY OF AWARD

HARRIET ACH  
HAROLD V. GOUBERT  
ERNEST KEHR

PAUL R. MACALISTER  
SAMUEL R. MOORE  
HAROLD RAMBUSCH

JAMES STEWARDSON  
HAROLD TATTON  
OTTO TEEGEN

### CRITIQUE

The submissions displayed an interesting study of shape and form within a very limited area. Several chose to

Acoustics: One-half or two-thirds of ceiling and wall area to have acoustical treatment. Provision for varying areas is desirable.

Furniture: A limited amount of furniture.

Window of Control Booth: Sound-proof. Vision for three technicians in control booth should be provided of 80% of the audition room.

Window of Clients' Booth: Sound-proof. Vision should be provided for visitors and clients.

Flooring Material: Optional. Should not be highly sound-absorbent. Talk-back loud-speaker.

HAROLD W. RAMBUSCH

treat the room as two parts, creating a setting for a possible action or group of performers. This was par-



ticularly interesting in the sketch of R. T. Anthony of the University of Pennsylvania who had given considerable thought to his lighting. He organized certain wall treatments and lighting coves to create an interesting division within the room.

The fatalities are, generally, the result of unfortunate color scheme. This also applied to one submission that passed and was considered clever in design and able in technique, but unpleasant in color composition. The group, as a whole, showed several able handlings, both of color and its application.

A Second Medal was awarded to O. G. Bayar of New York University who seemed to have faced the problems of an interesting plan, adequate lighting and fine color, and showed considerable ability in design, with the necessary technique in presentation.

J. A. Klug, of Cleveland School of Architecture, W.R.U., presented a very satisfying and reasonable sketch, such as one might expect to find in one of the big broadcasting stations, and he had, at the same time, accounted for all the elements of the program.

M. S. Kermacy, of the University of Pennsylvania, had a reasonable and practical solution, with a simple but pleasant presentation. His method of lighting, however, did not seem convincing to the Jury.

The awards were distributed as follows:

1 Second Medal	5 Half Mention
3 Mention	3 No Award
Total Submitted 12	

## THE LIBRARY OF A STAMP COLLECTOR

### ADVANCED INTERIOR DESIGN V

JUDGMENT OF MAY 3, 1938

A gentleman of moderate means desires to include in his new country residence a room to be used chiefly as a library, but also to include space to house his stamp collection and provide special conveniences to study the stamps.

The room faces north and is to be 12 feet wide by 16 feet long by 8' 10" high. There is to be one large window on the north or narrow end of the room with a door on the opposite side. The room may be furred in to any desired size or shape in order to allow for the

building in of necessary shelves and cases.

Special attention should be given to lighting and the design of furniture and equipment. A pleasing and suitable color scheme will play an important part and facilities for keeping the room in good order are desirable.

The student, if not already a stamp collector, should talk to one to make certain of specific details in the design of this problem.

#### JURY OF AWARD

HARRIET ACH  
HAROLD V. COUBERT  
ERNEST KEHR

PAUL R. MACALISTER  
SAMUEL R. MOORE  
HAROLD RAMBUSCH

JAMES STEWARDSON  
HAROLD TATTON  
OTTO TEEGEN

### CRITIQUE

From a general survey of the drawings submitted in this competition it was observed that so many failed to bear in mind that this room was in a country house and consequently should be cozy, livable and inviting, and the furniture comfortable and conducive to relaxation. Moreover it was to be the library for the family, with particular facilities and conveniences for the master's stamp collection. Therefore, certain elements were essential, namely a sink which should have been incorporated in the design of the room, a tilt table or shelf for the accommodation of heavy and cumbersome volumes, and closets that could be locked where valuable stamps could be safeguarded. Because stamps are apt to fade, volumes containing them are usually kept from

the light. Consequently this factor should have been considered in the design of the room, as well as open shelves for other books.

When modern or traditional furniture is considered it would be well for the students to take special care to base their designs on the best examples of either style and to strive to make faithful reproductions of them. The lack of care and poor choice of material was quite apparent in many of the designs submitted.

Proportion in interior design should be watched very closely, not only with regard to the division of wall spaces but in the details. For instance one student represented a clock on a mantel which was nearly as large as the fireplace opening and almost a quarter of

HARRIET E. ACH



the size of the whole mantel. In another the divisions of closets, book shelves and wall treatment were very poorly apportioned.

Color was another factor that was conspicuous for its poor quality. Sharp, harsh colors are hardly suitable for a library in a country residence.

The design submitted by M. S. Haak of the University of Pennsylvania was selected by the jury as the most outstanding of the group. The necessity for a map was recognized and well handled, but placing the built-in sofa under it was criticized because it would have been far more interesting to sit down facing the map, and also much valuable closet space was lost. Since there was sufficient space in the room to accommodate a free-standing sofa there was no need for this treatment.

The tilted table with the light underneath was creditable. No provision was made for the facilities of water, a necessary adjunct for order, and which should be incorporated in every stamp collector's library; nor for housing valuable stamps which are generally kept under lock and key. The idea of a swivel chair was good but its design as well as the other furniture left much to be desired. The necessity of two clocks was questioned. It was noted particularly that this room very definitely expressed a man's room, and its color was splendid.

The awards were distributed as follows:

1 First Mention	4 Half Mention
2 Mention	4 No Award
Total Submitted 11	

## REPORTS OF JUDGMENTS

### DEPARTMENT OF MURAL DECORATION

#### PROGRAM IV

#### DECORATION FOR A LOBBY OF AN OPEN-AIR MUSIC CENTRE

##### AWARDS

33 DRAWINGS SUBMITTED

##### BEAUX-ARTS ATELIER:

Mention: N. B. Wheeler  
No Award: 2

##### CORNELL UNIVERSITY:

Mention: E. W. Gilkey  
No Award: 3

##### JOHN HERRON ART INSTITUTE:

Mention: F. H. Norris, L. Trissel  
No Award: 7

##### UNIVERSITY OF ILLINOIS:

No Award: 1

##### YALE UNIVERSITY:

Second Mention: L. A. McMillen, F. R. Newell  
Mention: D. Anquillare, E. L. Band, B. S. Robinson, W. Tate,  
N. B. Trumbull  
No Award: 11

##### UNAFFILIATED:

##### NEW HAVEN, CONNECTICUT:

No Award: 1

##### NEW YORK CITY AND VICINITY:

No Award: 2

### DEPARTMENT OF ARCHITECTURE

#### CLASS A PROJET IV

#### A THEATRE AUDITORIUM

##### AWARDS

119 DRAWINGS SUBMITTED

##### ARMOUR INSTITUTE OF TECHNOLOGY:

Mention: R. A. Kliphardt  
Half Mention: T. F. Cunningham, R. W. Becker, H. M. Iwasa  
No Award: 8  
Hors Concours: W. Litwin

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: J. E. Pekruhn, J. Sill  
Half Mention: H. W. Johe, C. LeM. John, W. C. Livingston,  
J. F. Thomas, J. Wessenauer  
No Award: 1  
Hors Concours: K. D. Brown, D. R. Courtney, E. J. Gerard

##### CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: J. E. Dundin, A. J. Miller, W. O'Neil  
No Award: 2

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: A. A. DeMarco  
No Award: 4

##### GEORGIA SCHOOL OF TECHNOLOGY:

Half Mention: J. A. Clark, R. A. McKenzie, J. C. Wheeler  
No Award: 3



## JOHN HUNTINGTON POLYTECHNIC:

Half Mention: J. T. Guy

## NEW YORK UNIVERSITY:

Mention: H. P. Clarkson, G. T. Edmonds, E. Kasztelanic, K. S. Slobodien

Half Mention: L. R. Moon

No Award: 3

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

Half Mention: M. M. Cole

No Award: 2

## PENNSYLVANIA STATE COLLEGE:

Mention: G. A. Downs

Half Mention: E. H. Burgener, I. Rutherford, R. A. Willgoos

No Award: 2

## PRINCETON UNIVERSITY:

Second Medal: J. H. Finch, J. J. Swigart

Mention: J. G. Faron, A. B. Jacobs, E. F. Iversen, J. V. Lesley, W. H. Walker, II

Half Mention: R. B. Romberger

## T SQUARE CLUB, PHILADELPHIA:

No Award: 1

## UNIVERSITY OF ILLINOIS:

First Medal and First Prize: H. S. Pawlan

First Medal and Second Prize: B. H. Bradley

First Medal: G. W. Gray

Second Medal and Award: R. A. Strauch, S. E. Sanner

Mention: J. F. Bartels, H. S. Butler, H. R. Ekroth, D. A.

Reed, D. D. Rupe, D. P. Stevens, C. H. Warriner

Half Mention: H. W. Frank, W. L. Horstman, F. M. Smith,

T. W. Twerdahl

No Award: 5

Hors Concours: C. B. Cole, L. M. Schober

## UNIVERSITY OF NOTRE DAME:

No Award: 1

## UNIVERSITY OF OKLAHOMA:

Half Mention: E. F. Jones, G. M. Small, M. Stephens

## UNIVERSITY OF PENNSYLVANIA:

Mention: E. G. Dollar

Half Mention: N. H. Abrams, N. T. Barnes, W. F. Bonner, Jr.,

P. E. Falkenstein, J. C. H. Harvey, R. A. Herman, E. L.

Kennedy, J. L. Leslie, S. S. Rochlis

No Award: 1

## ATELIER WINSLOW, LOS ANGELES:

No Award: 1

## WASHINGTON UNIVERSITY:

Half Mention: A. H. Felder, M. L. Brueggeman, G. B. Stranahan

## YALE UNIVERSITY:

Mention: B. Hollister

Half Mention: W. S. Evans

Hors Concours: A. J. Hoffman, Jr.

## UNAFFILIATED:

## ALLENTOWN, PENNSYLVANIA:

Half Mention: W. J. Coyle

## JOHNSTON, PENNSYLVANIA:

No Award: 1

## NEW YORK CITY AND VICINITY:

Second Medal and Award: V. A. Girone

Half Mention: J. J. Brady, V. Pellegrino, W. Ouspensky

No Award: 1

## CLASS B ESQUISSE-ESQUISSE IV

## A PATIO PAVEMENT

## AWARDS

104 DRAWINGS SUBMITTED

## CATHOLIC UNIVERSITY OF AMERICA:

Mention: E. G. Fellingner

Half Mention: S. L. Chaconas, D. Mandris

## UNIVERSITY OF ILLINOIS:

Half Mention: A. Kouzmanoff

## UNIVERSITY OF OKLAHOMA:

Half Mention: F. W. Binckley

## UNIVERSITY OF PENNSYLVANIA:

Half Mention: C. H. Convery

## UNIVERSITY OF VIRGINIA:

Mention: W. F. Shellman, Jr.

Half Mention: R. T. Snellings

## CLASS C PROJET V

## AN OUTSIDE POOL

## AWARDS

127 DRAWINGS SUBMITTED

## CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: J. C. Armstrong, Jr., B. J. Dixon, A. S. Dodds, B. M. Jackman, W. A. Pfouts, H. W. Rozycki

Half Mention: W. A. Bigos, H. M. Davis, A. D. Glamser, H. F. Heidt, C. L. McLane, H. M. Neilson, C. R. Nicosia, G. C.

Pierce, W. Scott, C. Shapiro, L. G. Stenberg

No Award: 6

## CATHOLIC UNIVERSITY OF AMERICA:

No Award: 6

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

First Mention: J. C. Bonebrake

Half Mention: G. H. Carrier, C. H. Droppers, J. O. Hillshafer,

E. M. Lauffer, F. Schneider, J. R. Steffens, E. K. Van Oeveren

No Award: 5

## ATELIER DENVER:

Half Mention: R. M. Wright

No Award: 1



## ATELIER ESCHWEILER, MILWAUKEE:

Half Mention: S. G. Paulsen

## GEORGIA SCHOOL OF TECHNOLOGY:

First Mention: H. Van Buren

Mention: J. Cherry, T. E. Garner

Half Mention: R. H. Bonn, W. H. Evins, G. Foote, A. B.

Kruvant, L. A. Morales, O. E. Valdes

No Award: 6

## JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Half Mention: E. J. Szabo

No Award: 6

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

Half Mention: C. V. Barnes, W. H. Elliott, Jr., J. B. Green,

F. M. Harrington, Jr., B. Russell, C. Stanfield, S. M. Wheeler

No Award: 2

## STANFORD UNIVERSITY:

No Award: 1

## UNIVERSITY OF ILLINOIS:

First Mention Placed: D. M. Checkley, R. Myers, M. A. Sornik

First Mention: R. H. Lesser, E. R. Smeallie

Mention: J. G. Fogarty, D. L. Grieb, G. Graves, Jr., O. Mendez, L. E. Olsen, L. W. Schwall, F. G. Stickel

Half Mention: A. J. Anson, W. Awsumb, R. A. Binfield, W.

R. Buckley, L. C. Bernard, P. G. Eckert, S. Fuller, M. M.

Gragg, J. Hollabaugh, R. W. Hendricksen, R. A. Jorgensen,

F. Klein, F. D. Miles, C. P. Stewart, W. C. Wright.

No Award: 6

## UNIVERSITY OF NOTRE DAME:

Half Mention: R. J. O'Brien

No Award: 5

## UNIVERSITY OF OKLAHOMA:

Mention: N. Baker, R. J. Tappan

Half Mention: F. W. Binckley, M. M. Conkle, B. J. Graheck

No Award: 2

## ATELIER WINSLOW, LOS ANGELES:

Mention: D. E. Long

Half Mention: R. W. Hougau

## UNAFFILIATED:

## CLEVELAND, OHIO:

No Award: 1

## INDIANAPOLIS, INDIANA:

No Award: 1

*ARCHAEOLOGY PROJET V**A SPANISH REREDOS*

## AWARDS

## 1 DRAWING SUBMITTED

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: D. M. Bower

*ELEMENTARY INTERIOR DESIGN V**AN AUDITION ROOM*

## AWARDS

## 12 DRAWINGS SUBMITTED

## CATHOLIC UNIVERSITY OF AMERICA:

No Award: 1

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: J. A. Klug

Half Mention: W. R. Bower, R. Liebner

No Award: 1

## NEW YORK UNIVERSITY:

Second Medal: O. G. Bayar

## UNIVERSITY OF OKLAHOMA:

Half Mention: T. B. Ensch

## UNIVERSITY OF PENNSYLVANIA:

Mention: R. T. Anthony, M. S. Kermacy

Half Mention: Y. Y. Zoo

## UNAFFILIATED:

## NEW YORK CITY AND VICINITY:

Half Mention: L. A. Bellini

No Award: 1

*ADVANCED INTERIOR DESIGN V**THE LIBRARY OF A STAMP COLLECTOR*

## AWARDS

## 11 DRAWINGS SUBMITTED

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Half Mention: N. J. Gray

## ATELIER GNERRE, NEW YORK CITY:

Half Mention: F. E. Johnson

## JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Mention: E. M. Toth

## NEW YORK UNIVERSITY:

Half Mention: T. B. Benedict

## OHIO STATE UNIVERSITY:

Half Mention: T. H. Canfield

## OKLAHOMA AGRIC. &amp; MECHANICAL COLLEGE:

Mention: M. Ditto

## UNIVERSITY OF NOTRE DAME:

No Award: 3

## UNIVERSITY OF PENNSYLVANIA:

First Mention: M. S. Haak

## UNAFFILIATED:

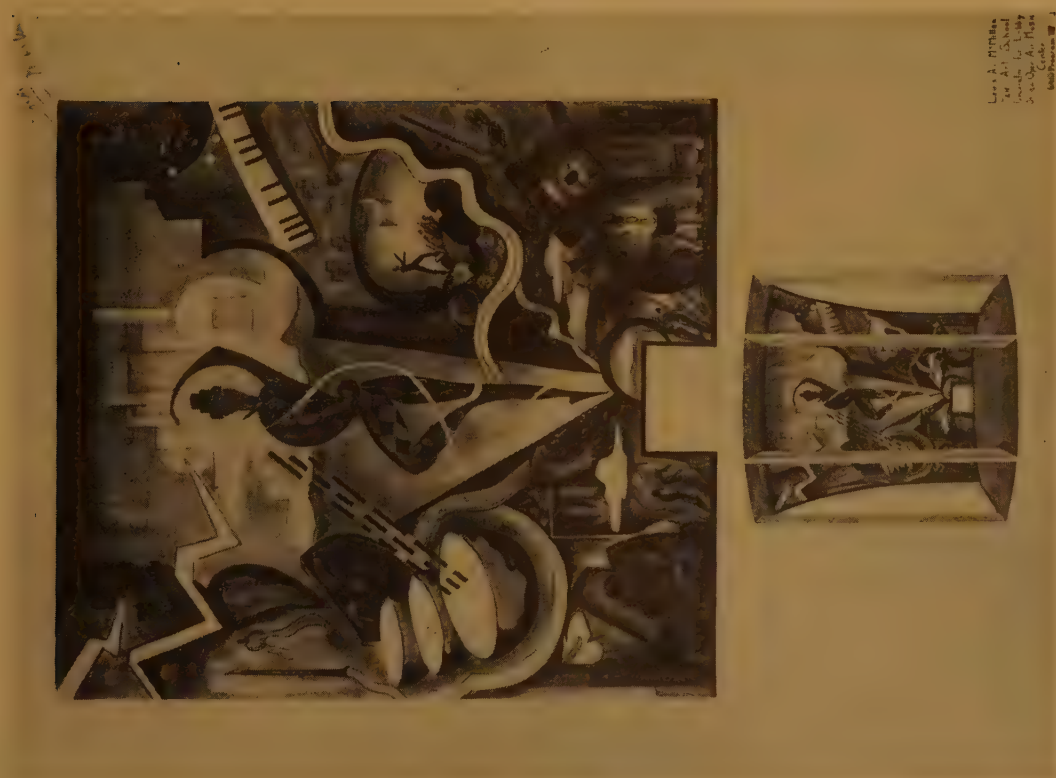
## NEW YORK CITY AND VICINITY:

No Award: 1





SECOND MENTION—F. R. NEWELL



SECOND MENTION—L. A. McMILLAN

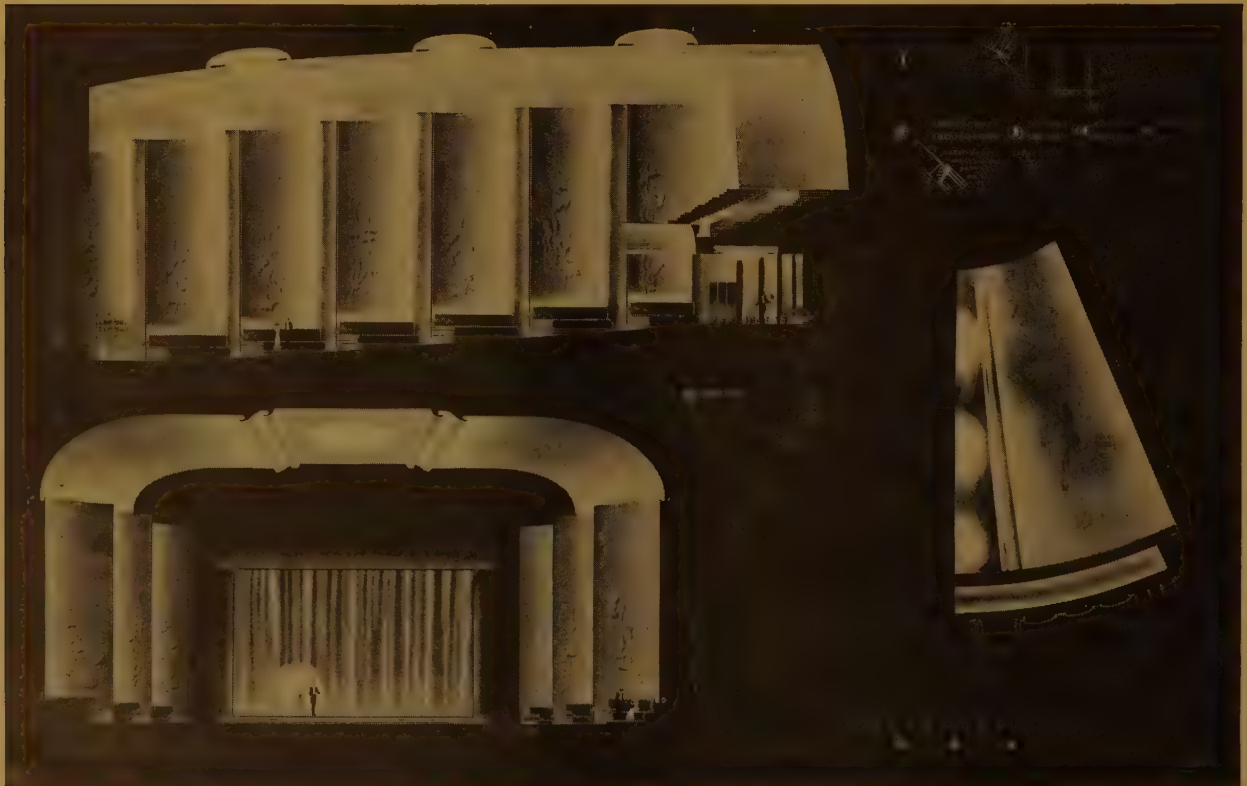
DEPARTMENT OF MURAL DECORATION PROGRAM IV  
DECORATION FOR A LOBBY OF AN OPEN-AIR MUSIC CENTRE

MAY . 1938





FIRST PRIZE OF THE ILLUMINATING ENGINEERING SOCIETY  
FIRST MEDAL—H. S. PAWLAN

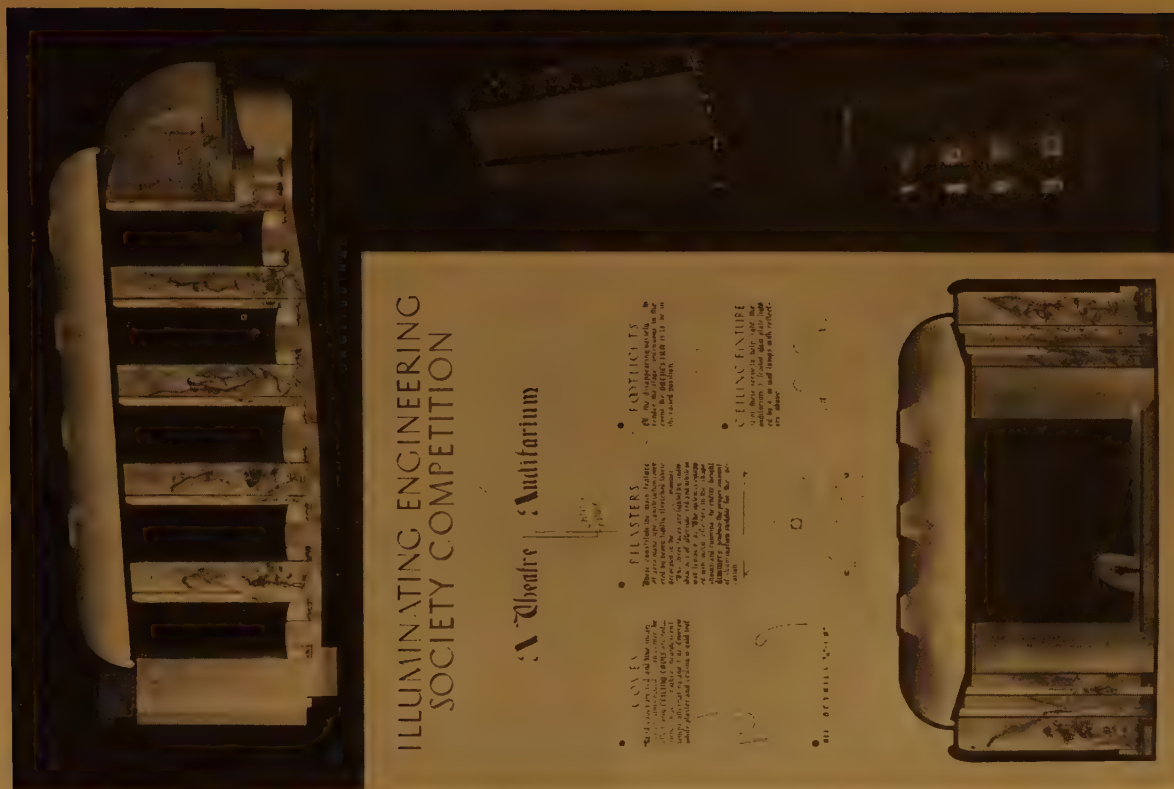


SECOND PRIZE OF THE ILLUMINATING ENGINEERING SOCIETY  
FIRST MEDAL—B. H. BRADLEY

CLASS A PROJET IV—A THEATRE AUDITORIUM

MAY . 1938





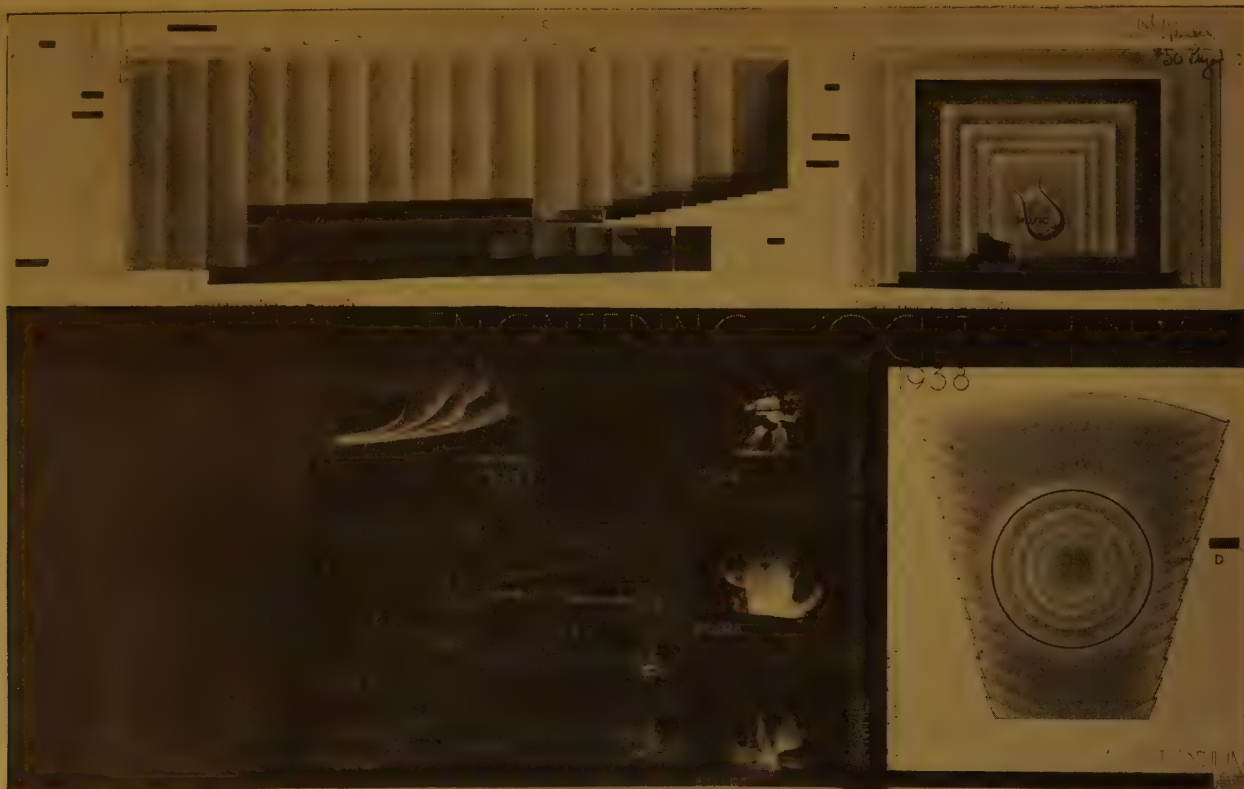
FIRST MEDAL—G. W. GRAY



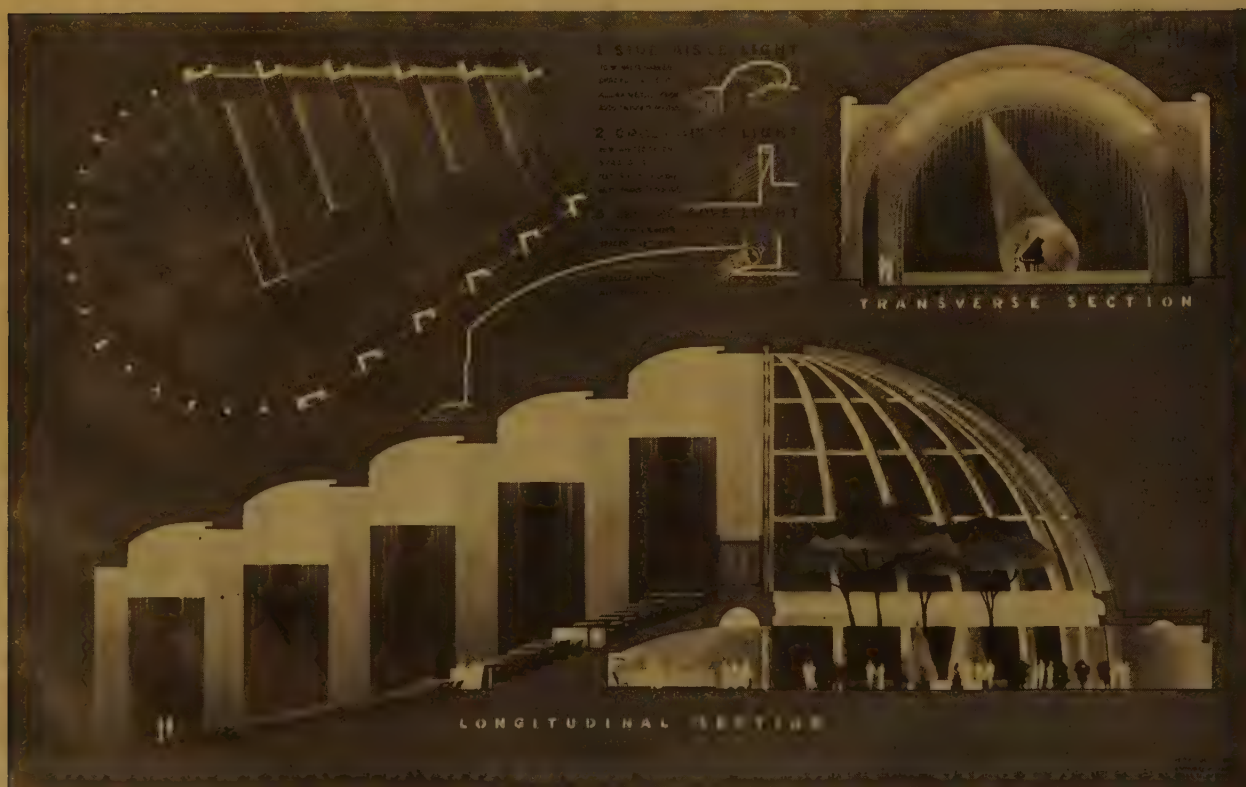
SECOND MEDAL AND \$50—S. E. SANNER  
CLASS A PROJET IV—A THEATRE AUDITORIUM

MAY . 1938





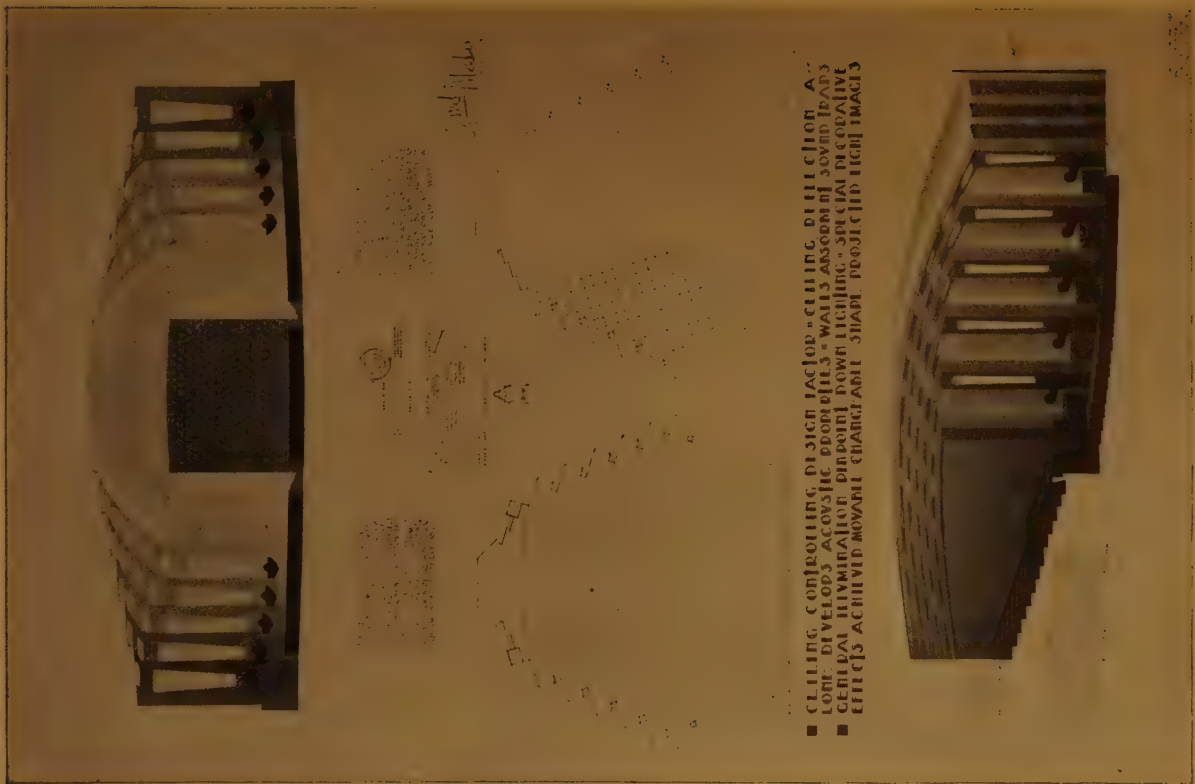
SECOND MEDAL AND \$50—V. A. GIRONE



SECOND MEDAL AND \$50—R. A. STRAUCH  
CLASS A PROJET IV—A THEATRE AUDITORIUM

MAY . 1938





SECOND MEDAL—J. J. SWIGART

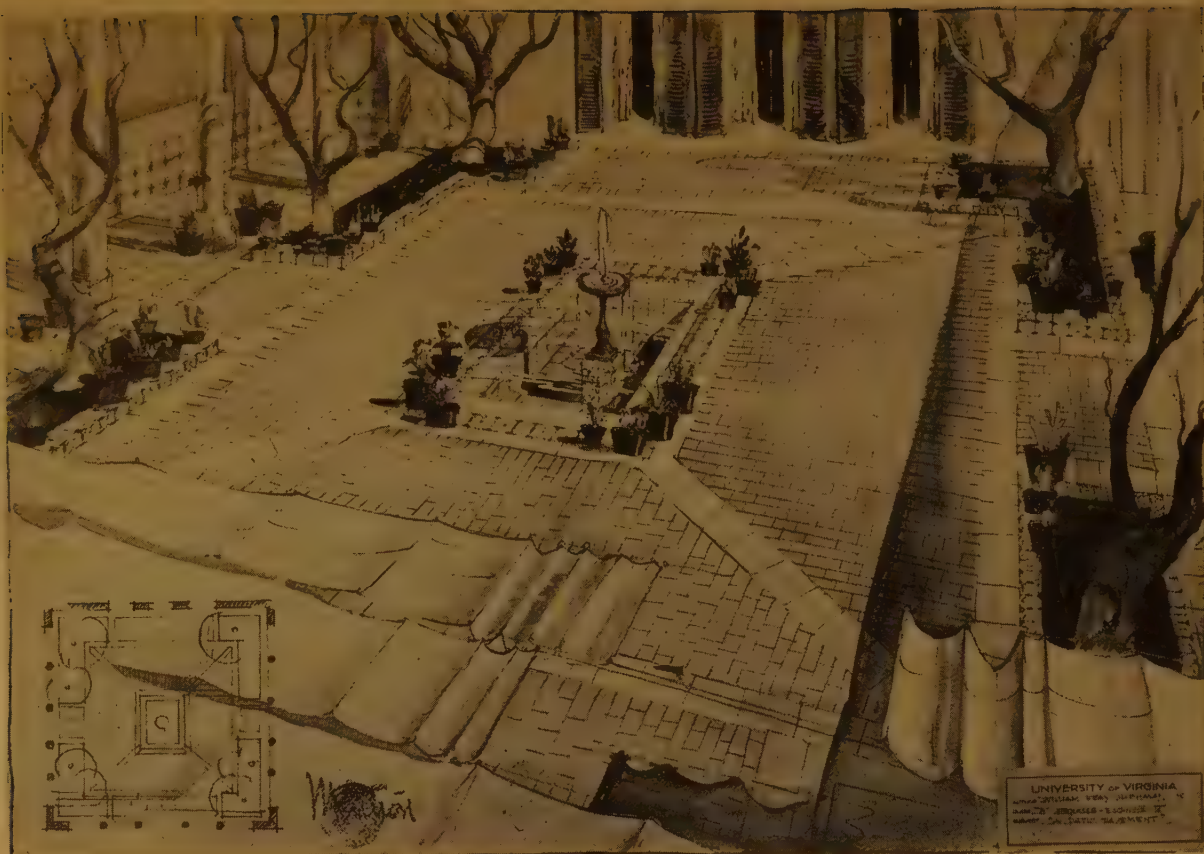


SECOND MEDAL—J. H. FINCH

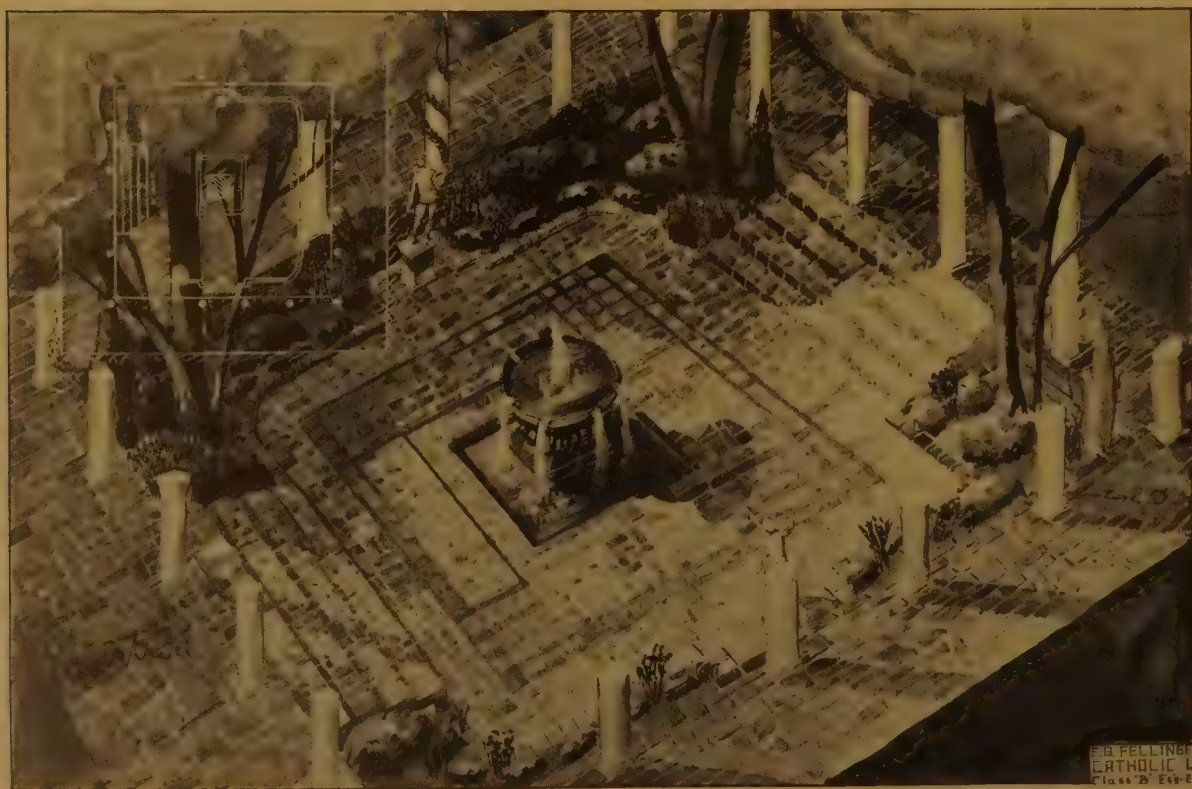
CLASS A PROJET IV—A THEATRE AUDITORIUM

MAY • 1938





MENTION—W. F. SHELLMAN, JR.

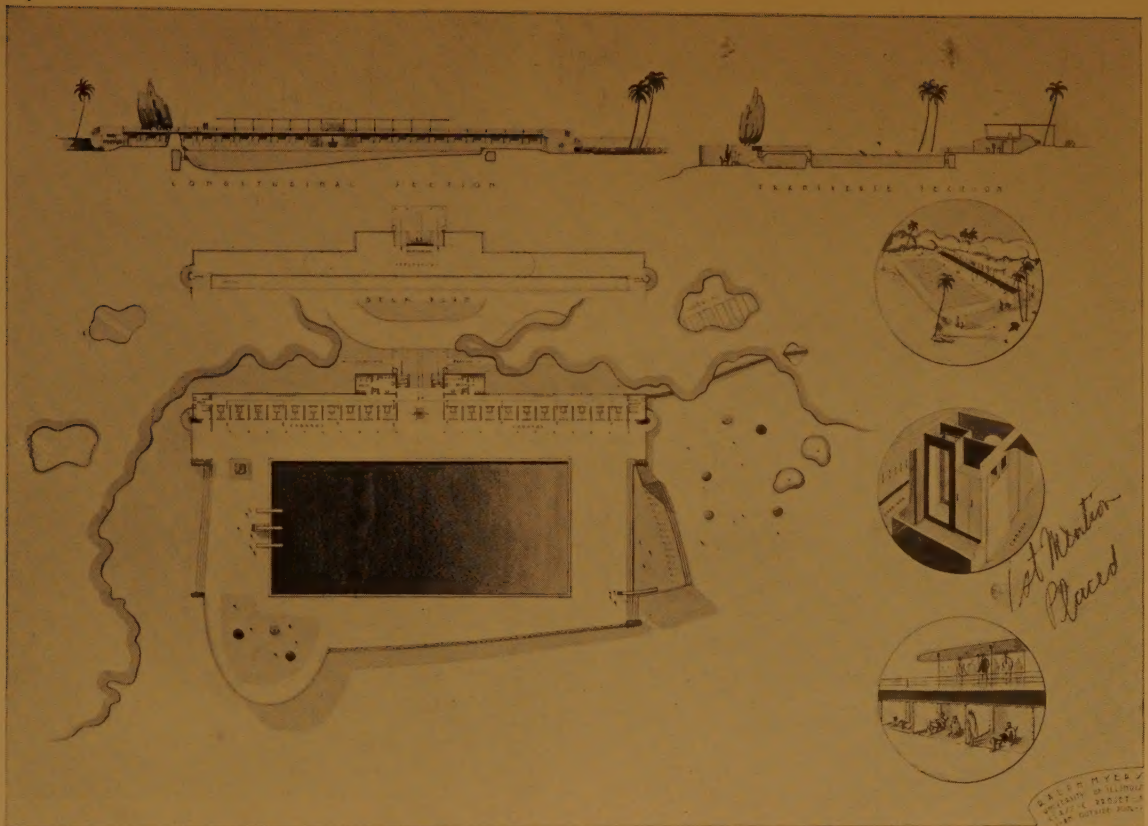


MENTION—E. G. FELLINGER

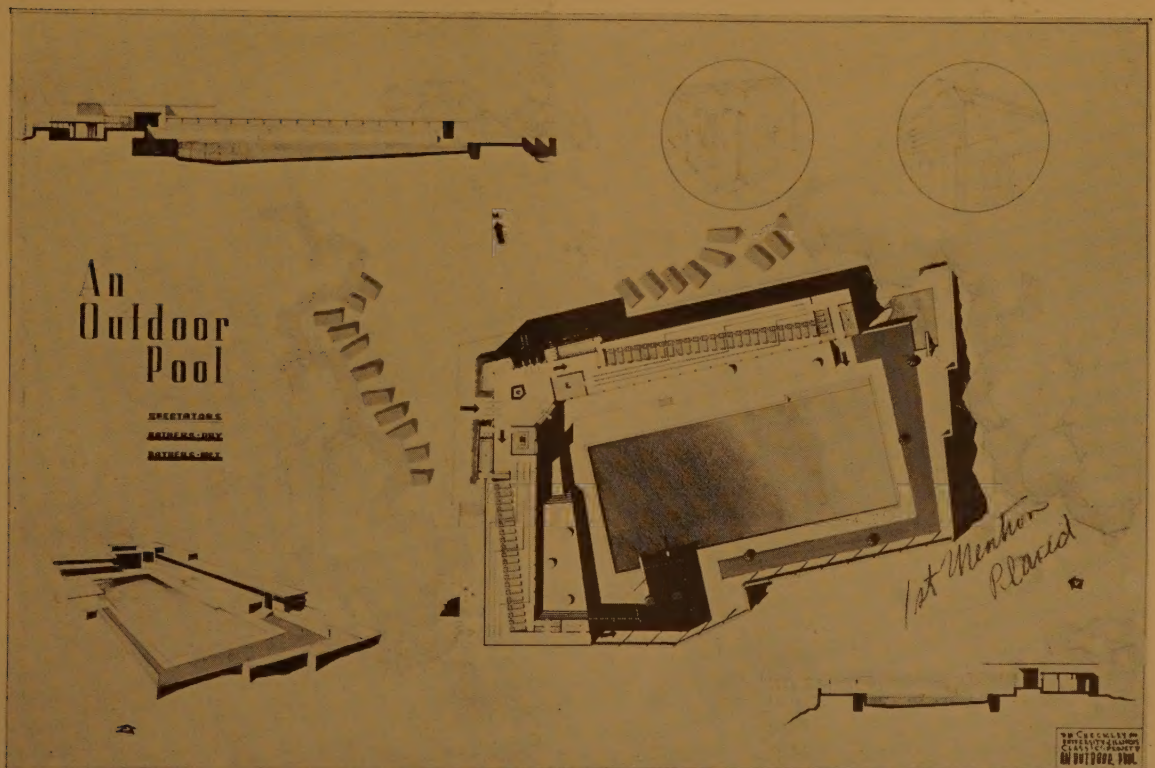
CLASS B ESQUISSE-ESQUISSE IV—A PATIO PAVEMENT

MAY . 1938





FIRST MENTION PLACED—R. MYERS

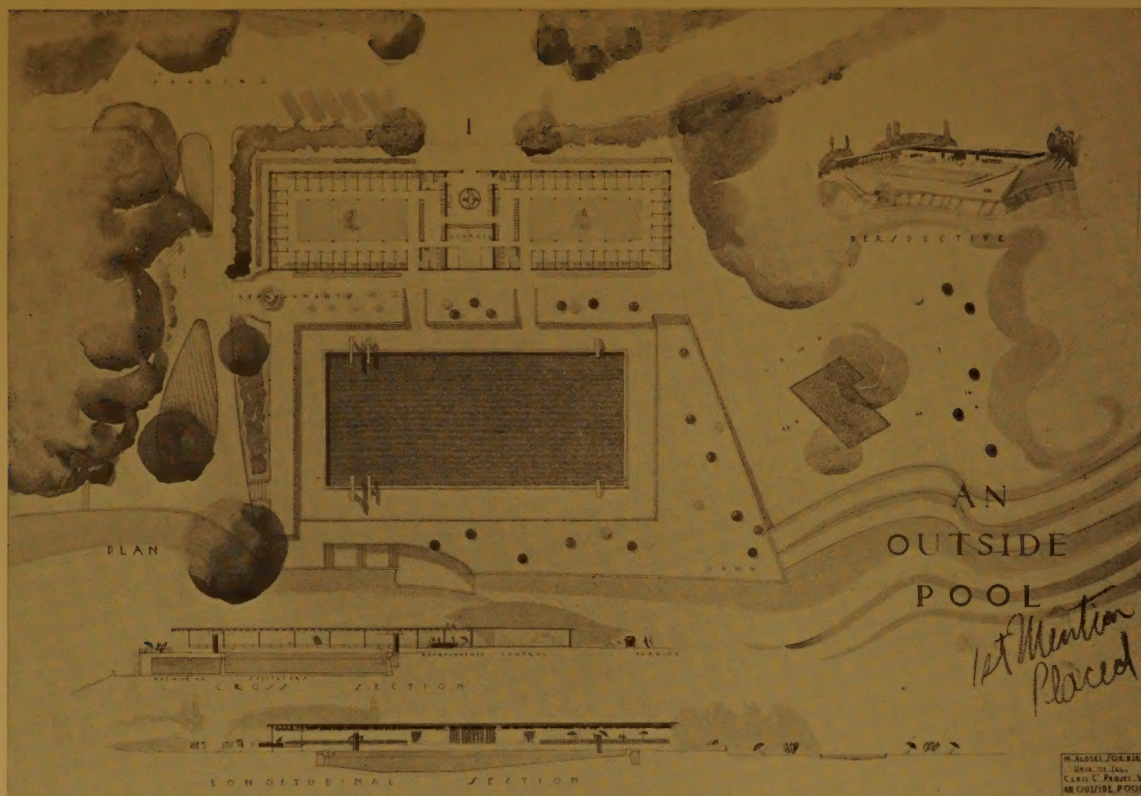


FIRST MENTION PLACED—D. M. CHECKLEY

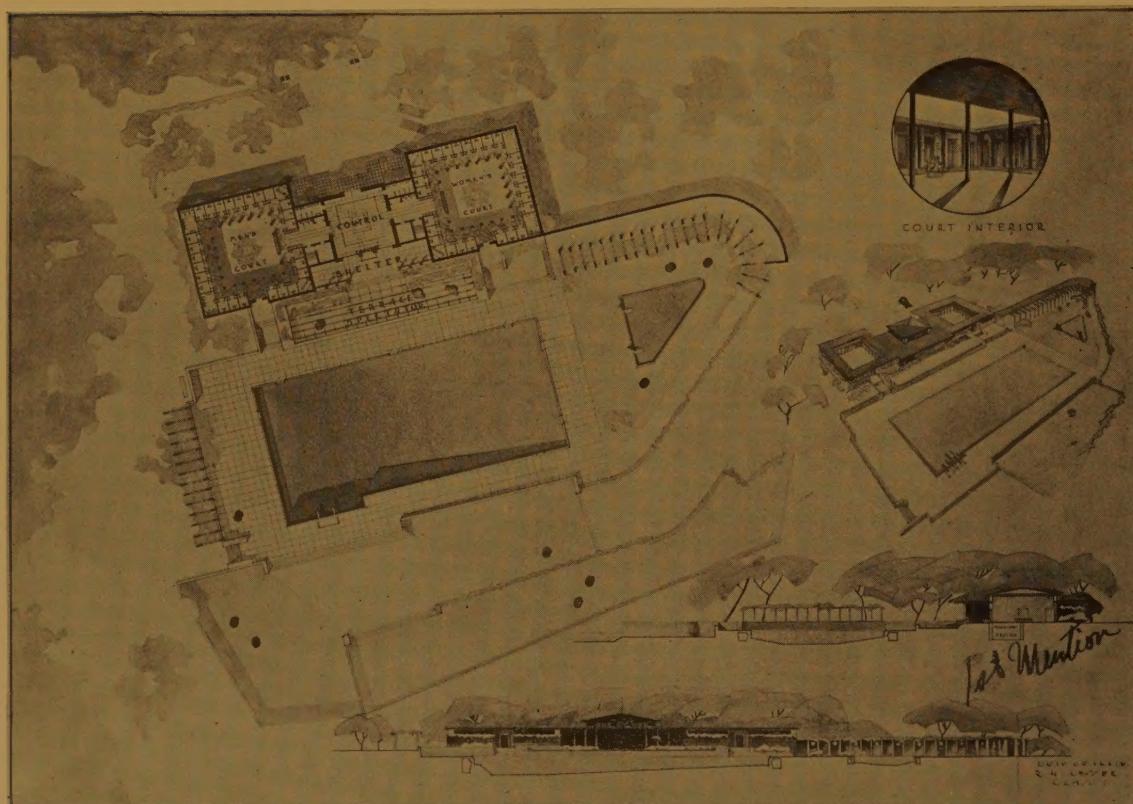
CLASS C PROJET V—AN OUTSIDE POOL

MAY . 1938





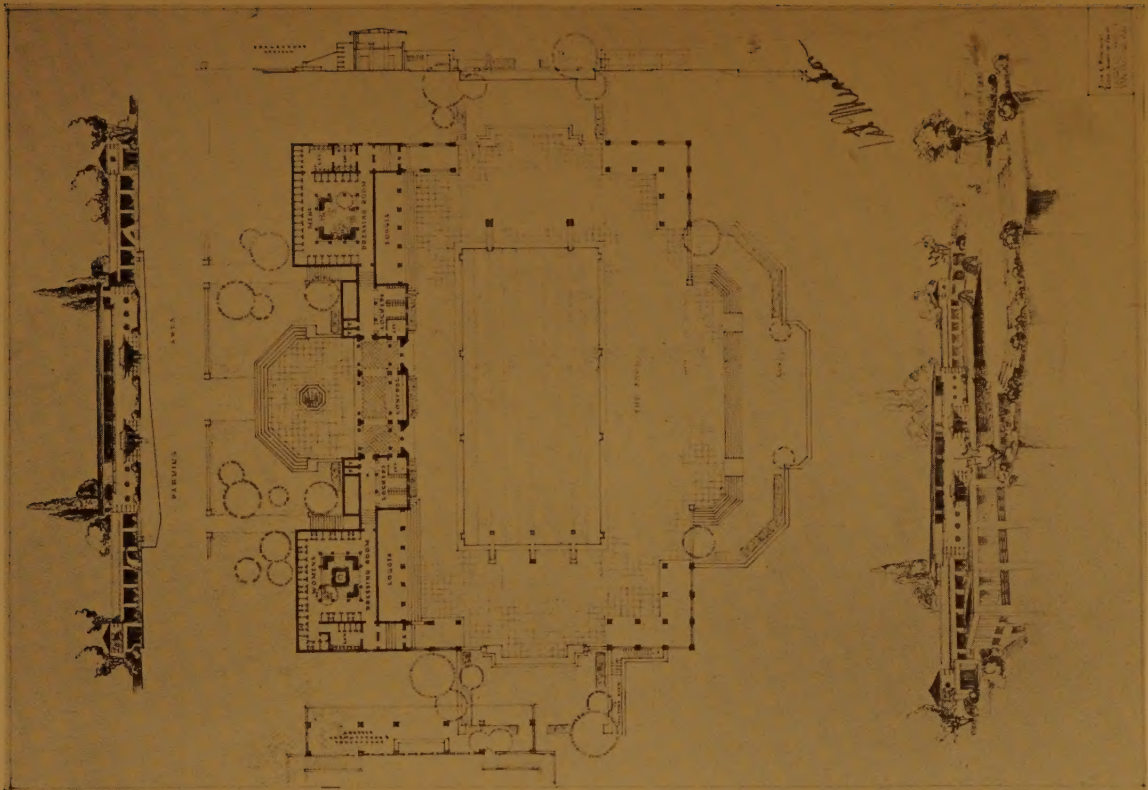
FIRST MENTION PLACED—M. A. SORNIK



FIRST MENTION—R. H. LESSER  
CLASS C PROJCT V—AN OUTSIDE POOL

MAY • 1938





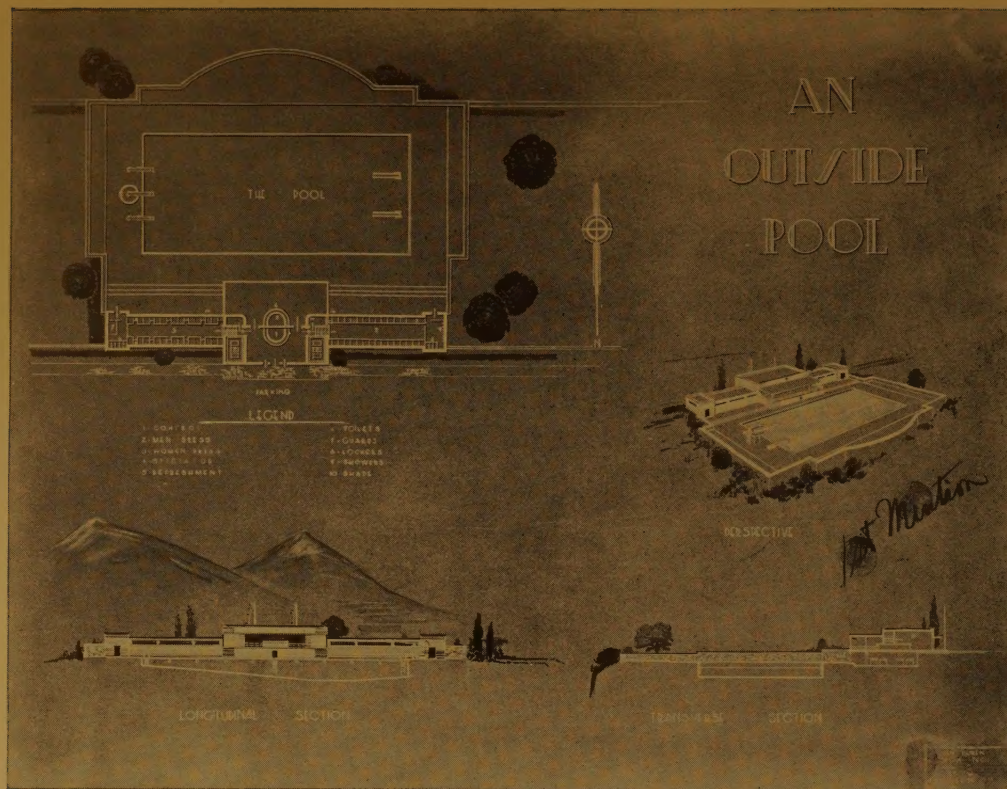
FIRST MENTION—J. C. BONEBRAKE



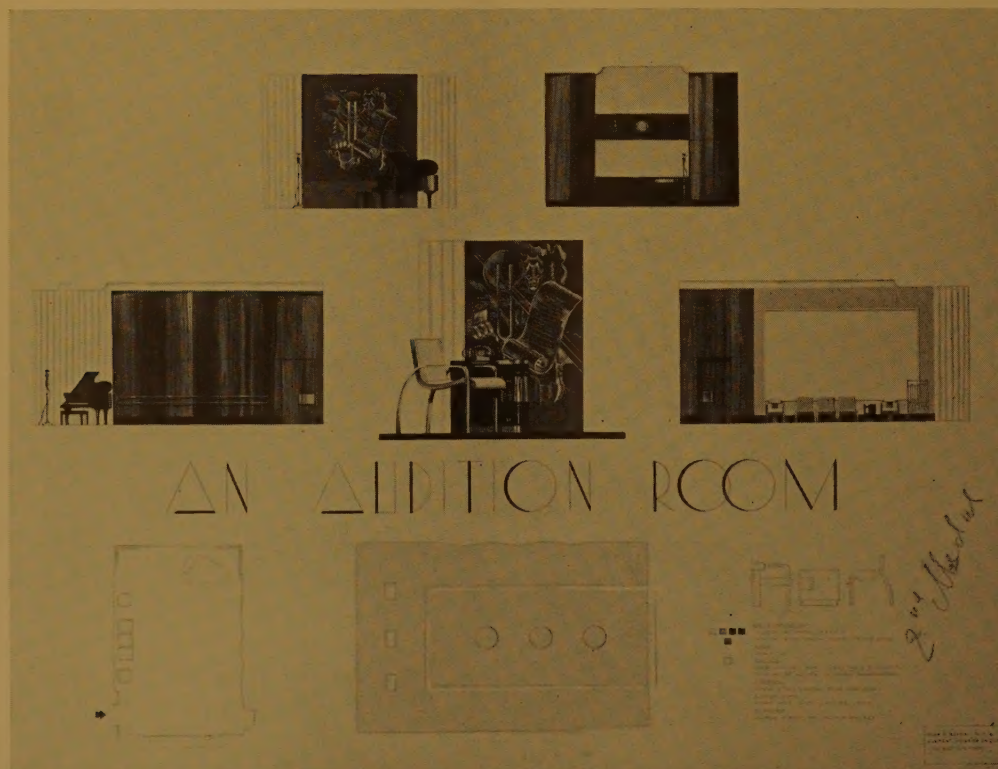
FIRST MENTION—E. R. SMEALLIE  
CLASS C PROJCT V—AN OUTSIDE POOL

MAY . 1938





FIRST MENTION—H. VANBUREN  
CLASS C PROJET V—AN OUTSIDE POOL



SECOND MEDAL—O. G. BAYAR  
ELEMENTARY INTERIOR DESIGN V—AN AUDITION ROOM

MAY • 1938